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ROOT & CADY'S

VOCAL

QUARTETTS

With Pianoforte Accompaniment.

For Men's Voices.—1st and 2d Tenor, and 1st and 2d Base.

Forward Boys.....*G. F. Root.* 1½
Key of C. 3-4 and 2-4 time. First Tenor goes up to A. First movement *andante*—second *allegro.*

March on! March on!...Soldier's Glee.....*Wm. Lewis.* 3
Key of C. 3-4 and 2-4 time. First Tenor goes up to A. First movement *andante*—second *allegro.*

March on! March on!...Soldier's Glee .....*Wm. Lewis.* 3
Key of B flat. 6-8 time. First Tenor goes up to G. Has a Duet—bold and energetic.

Come on this Silent Night...Serenad.. .....*James Grant Wilson.* 1½
Key of A flat. 3-4 time. First Tenor goes up to A flat Has some modulations. Smooth, flowing.

The Outward Bound...Sailor's Glee.....*J. Molter.* 3
Key of D. 4-4 time. First Tenor goes up to G. Second Base to F sharp below. Has triplets in all the parts—spirited and rather difficult.

Have ye Sharpened your Swords?...Battle Song.....*Manchester.* 1½
Key of G—6-8 time. First Tenor goes up to G. With fire.

For Mixed Voices.—Soprano, Alto, Tenor and Base.

God Save the Nation.....*Henry C. Work.* 1½
Key of G—4-4 time. Not difficult. All the parts within ordinary compass.

Wake, Lady, Wake! we are Singing to Thee...Serenade.....*Root.* 3½
Key of G—6-8 time. Solo for Tenor goes up to G. Moderately difficult.

Row, Row, Homeward we go.....*S. W. Martin.* 3½
Key of F—6-8 time. Barcarolle movement. Within usual compass. Moderately difficult.

God bless our brave young Volunteers.....*Geo. F. Root.* 1½
Key of C—3-4 time. Earnest and patriotic.

Girls at Home.....*Henry C. Work.* 2½
Key of A—4-4 time. Companion to "Brave Boys are They."

Welcome to Spring.....*J. W. Martin.* 3½
Key of A flat—4-4 time. Has a soprano Solo. Is bright and sparkling.

We meet upon the Level...Masonic.....*C. M. Cady.* 2½
Key of C—2-4 time. Within the usual compass. Has a Chorus after each verse.

A Home in the West.....*J. M. Hubbard.* 4
Key of E flat—6-8 time. "O give me a home in the beautiful West." Moderately difficult.

Homeward now from Toil returning.....*J. M. Pelton.* 3
Key of G—3-4 time. Solo for the soprano, with accompaniment by the other voices, in Swiss style.

My Mother's Grave.....*H. P. Danks.* 2½
Key of A flat—4-4 time. In the ordinary compass. Tender and gentle.

Softly Dream, Sweet Love.....*S. W. Martin.* 2½
Key of B flat—3-4 and 6-8 time. First movement *andante;* second, *allegro.* Pleasing and effective.

The Meeting Place.....*A. M. Huff.* 2½
Key of C—4-4 time. within the usual compass. Words by the celebrated Dr. Bonar.

List, the Evening Breeze is Stealing.....*J. M. Hubbard.* 3½
Key of B flat—4-4 time. A boat glee. Moderately difficult.

Published by ROOT & CADY, Chicago.

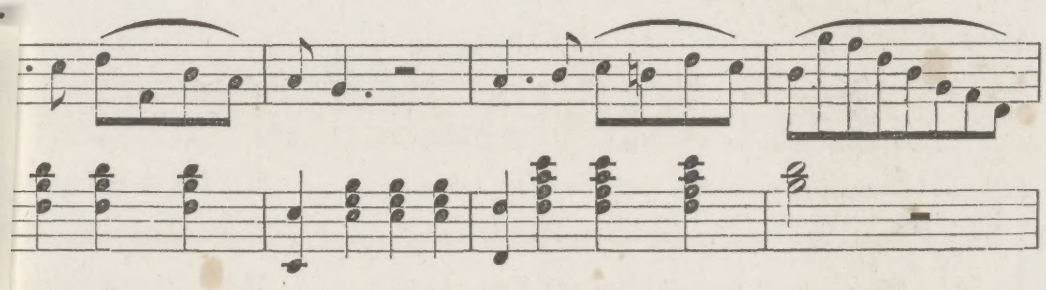
Just Before The Battle, Mother.

Words and Music by GEO. F. ROOT.

PRESENTED BY

Mr. A. T. Primm

Tenderly.



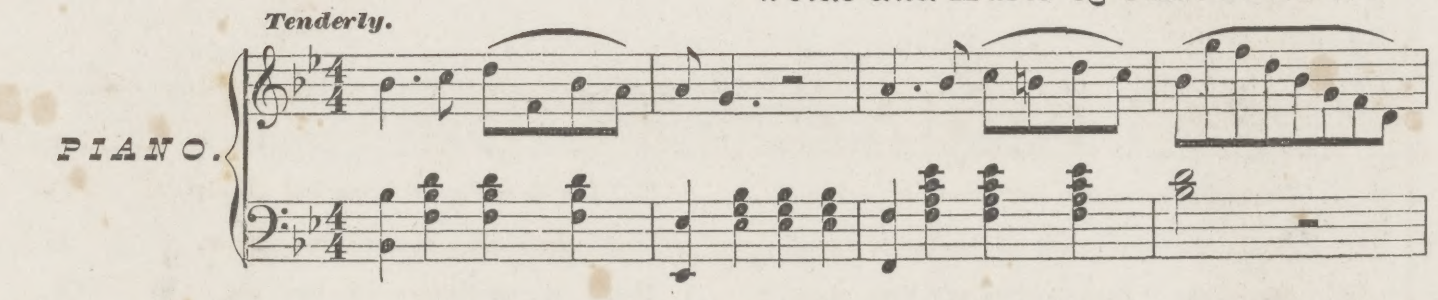
1. Just be - fore the bat - tle, Moth - er, I am think - ing most of you,
2. Oh I long to see you, Moth - er, And the lov - ing ones at home,
3. Hark! I hear the bu - gles sounding, 'Tis the sig - nal for the fight,

Just Before The Battle, Mother.

Words and Music by GEO. F. ROOT.

Tenderly.

PIANO.



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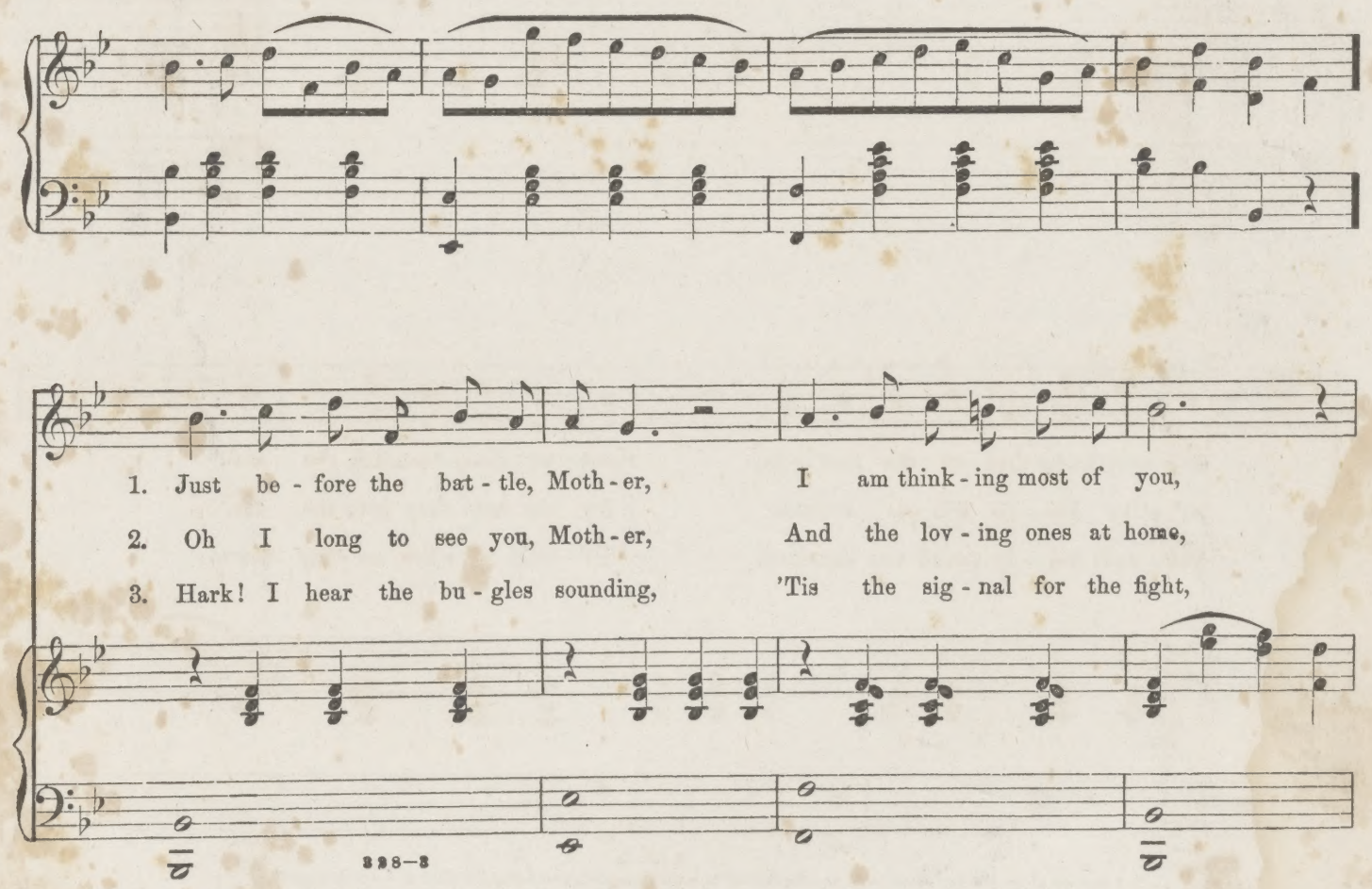


While up - on the field we're watching, With the en - e - my in view—
But I'll nev - er leave our ban - ner, Till in hon - or I can come.
Now may God pro-tect us, Moth - er, As he ev - er does the right.

Comrades brave are round me ly - ing, Fill'd with tho'ts of home and God; For
Tell the trai - tors, all a - round you, That their cru - el words, we know, In
Hear the "Bat - tle - Cry of Free - dom,"* How it swells up - on the air, Oh,

well they know that on the mor - row, Some will sleep be-neath the sod.
ev' - ry bat - tle kill our soldiers By the help they give the foe.
yes we'll ral - ly round the standard, Or we'll per - ish no - bly there.

* In some of the divisions of our army the "Battle-Cry" is sung, when going into action, by order of commanding officers.

CHORUS.

Air.

Fare - well, Moth - er, you may nev - er Press me to your heart a - gain; But

Alto.

Fare - well, Moth - er, you may nev - er, you may nev - er, Moth - er, Press me to your heart a - gain; But

Tenor.

Fare - well, Moth - er, you may nev - er, you may nev - er, Moth - er, Press me to your heart a - gain; But

Repeat pp.

O, you'll not for - get me, Moth - er, If I'm number'd with the slain.

ritard.

O, you'll not for - get me, Moth - er, you will not for - get me, If I'm number'd with the slain.

O, you'll not for - get me, Moth - er, you will not for - get me If I'm number'd with the slain.

ritard.

NEW MUSIC:

PUBLISHED BY

ROOT & CADY,

95 CLARK STREET, CHICAGO.

Corporal Schnapps.

Song and chorus, by HENRY C. WORK; price 30 cents. Key of D (two sharps). Ranges to E above. Serio-comic, and requires good descriptive powers, in voice, pronounciation, and manner.

Mine heart ish proken into little pits,
I tells you, friend, what for:
Mine schweet-heart, von coot patriotic kirl,
She trives me off mit der war.
I fights for her der pattles of te flag—
I schtrikes so prave as I can;
Put now long time she nix remempers me,
And coes mit another man.

Chorus.—Ah! mine fraulein!
You ish so ferry unkind!
You coes mit Hans to Zhermany to live.
And leaves poor Schnapps pehind.

Bury the Brave where They Fall.

Song and quartette, by Lieut. H. L. FRISBIE; price 25 cents. Key of A flat (four flats). Ranges to E♭ above, and, in the chorus, to A flat below, and requires impressive tones and enunciation.

Then sleep on, soft be thy repose,
And green be the turf on thy breast;
The glorious stars of our banner shall watch
O'er the graves where our heroes rest.

Sleighing with the Girls.

Song and chorus, by the same author; price 30 cents. Key of B flat (two flats). Ranges to E flat above; rather a quick movement, chorus taxing the rhythmic powers, and requires a clear bright quality of voice.

Round her waist your coat sleeve lingers,
(There's an arm inside, of course,)
While she gaily holds the ribbons,
And drives your fancy horse.
Your heart, oh, how it flutters,
Your head, oh, how it whirls,
One has such funny feelings
When sleighing with the girls.

She Sleeps beneath the Elms.

Song and chorus, by J. P. WEBSTER; price 30 cents. Key of A (three sharps). ranges to E above; movement *andante sostenuto*, and requires pure and sympathetic tones. The accompaniment occasionally touches the relative minor.

My darling sleeps beneath the lofty elms,
Where song-birds warble in their leafy homes.

I stand on Memory's golden shore.

Song and quartette, by the same author; price 30 cents. Key of A flat. Ranges to E flat above. Requiring a style of performance similar to the preceding.

I stand on memory's golden shore,
And muse and dream, this autumn night,
Recalling forms that nevermore
Shall bless on earth my weary sight.
I reach in vain to grasp the hands
That beckon from the further side,
Where gleam the shining silver sands—
Where murmurs soft the silver tide.

Sing Softly, Love.

Song and chorus, by the same author; price 30 cents. Key of E flat, (three flats.) Ranges to F above; movement, *moderato*, in triple time. Requires clear tones, modified by true feeling. The bass in the chorus is somewhat marcato, while the other parts are sustained.

Sing softly, love, sing softly,
For swift are the hours that fly—
While you and I together sit,
As in the days gone by.

Maudie Moore.

A song with chorus, by J. R. Thomas; price 25 cents, Key of G (one sharp). Ranges to E above; movement, *moderato*. Requires the sympathetic quality of tone and careful articulation. Accompaniment bringing in some characteristic changes in harmony.

How wildly glad, yet sweetly sad,
Come back the darling days of yore;
When first I knew how tried and true,
Could be the heart of Maudie Moore.

Lottie in the Lane.

A ballad, by the same author; price 25 cents. Key of D (two sharps). Ranges to E above; movement, *allegretto*. Calls for neatness in articulation, and joyfulness in tone, together with considerable skill in the accompaniment.

The sun was going down to rest.
Behind the woody hill;
The sky was all in crimson drest,
And silent was the mill.
Upon the breeze, a gentle sound
Was wafted o'er the plain,
And soon with fairy step and bound,
Came Lottie down the lane.

One by One.

Song, by the same author; price 25 cents. Key of G. Ranges to D above and, by choosing notes, to G below. Is graceful and flowing in movement, and requires good taste and appreciation to like it and perform it. The author says of it: "This is a song after my own heart."

One by one the sands are flowing,
One by one the moments fall—
Some are coming, some are going—
Do not strive to grasp them all.

Angel Mary.

Duet and chorus, by J. M. HUBBARD; price 50 cents. Key of A♭. Ranges to E; movement, *moderato*. Requires pure and blending voices, is of moderate difficulty as to chorus and accompaniment.

Oh my Mary! angel Mary!
Soul of truth and tenderness,
Never more this aching bosom
Gentle head as thine shall press.

Love, Sweet Love is Everywhere.

Song, by the same author; price 40 cents. Key of B flat (two flats). Ranges to G above; is in triple time; movement, *allegretto*, and has a good deal of modulation in the accompaniment which is quite difficult.

Why should the earth grow old with care?
While love, sweet love, is everywhere.

Beautiful Child of Song.

Solo, by S. C. FOSTER; price 25 cents. Key of D minor (one flat). Ranges to F above. Six-eight time. Beautiful changes to major in the harmony, accompaniment moderately difficult.

Come, for the spell of a fairy,
Dwells in thy magical voice.

Will you come to meet Me, Darling.

Song and quartette, by G. F. ROOT; price 25 cents. Key of E flat (three flats). Ranges to E flat above; movement, *andantino;* accompaniment simple in the rhythm, but somewhat changeful and peculiar in harmony. In the chorus the melody is sustained and the other voices marcato in the first half—all joining together in the close.

When my feet have grown too weary,
Farther on to press their way,
When my spirit waits the bidding
To be severed from its clay,
I shall need some hand to guide me
O'er the dark and flowing tide;
Will you come to meet me, darling,
When I reach the river side?

Ah, He kissed Me when He left Me.

Song and chorus, by Lillia Dowling. Key of E flat. Ranges to E flat above. Beautiful rhythmic movement, and plaintive and touching in the melody.

Ah he kissed me when he left me,
And his parting words remain
Treasured deep within my bosom,
"Dearest, we shall meet again."

Will you wed me now I'm lame, love.

Song and chorus, by Avanelle L. Holmes. Key of G; movement, *moderato*. Ranges to D. Somewhat marchlike in movement. The last verse only is subjoined. In the first three he is rather discouraged.

What, your eyes are full of tears, love,
And your lips are trembling too,
And you turn your blushing cheek, love,
From my long and earnest view—
Can I hope? ah, no! the thought is vain, love,
But the hand! why comes it near?
And those murmured words—O joy, love,
They have banished every fear.

All Hail to Ulysses.

Song and chorus in honor of General Grant, by Chas. Haynes; price 25 cents. Key of B flat. Ranges to F above. Bold movement, and requires trumpet tones.

All hail to Ulysses, the patriot's friend—
The hero of battles renowned;
He has won the bright laurel,
Its garland he wears;
And his name thro' the world we will sound.

Who'll Save the Left?

A scene in the battle of Murfreesbro, by Geo. F. Root; price 50 cents. Good for baritone or tenor singers with strong voices that possess declamatory and descriptive powers. The accompaniment requires a strong hand, on account of the long tremolo with which the piece commences.

Over the stream they went into the fight,
Cutting their way on the left and the right.

Babylon is Fallen.

Song and chorus, by Henry C. Work; price 25 cents. Some singers have told us that they preferred this song to its companion—"Kingdom Coming." It certainly becomes more and more appropriate as the strongholds of the South fall into our hands, and the soldiers of "African descent" join in the fight.

Look out dar now! we'se a gwine to shoot!
Look out dar, don't you understand?

Johnny Schmoker.

A chorus arranged by B. F. Rix; price 50 cents. All say that for a company of singers, whether young or old, nothing of its kind has ever been published like this. It contains the most irresistible fun, both of song and motion, while at the same time it is unexceptionable in all respects.

Rub a dub a dub das ist mein drummel,
Pilly willy wink das ist mein fifie,
Tic nic noc das ist triangle,
Bom, bom, bom das ist mine trombone, &c.

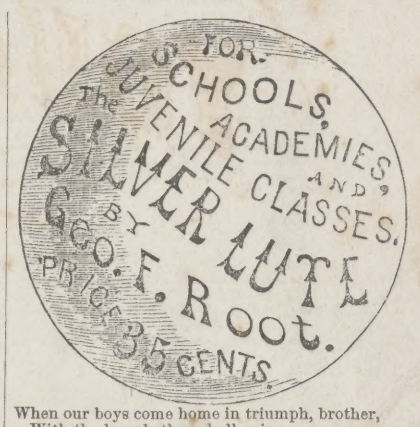
Just before the Battle, Mother.

Song and chorus, by Geo. F. Root; price 25 cents. Key of B♭. Tender and beautiful.

Just before the battle, mother,
I am thinking most of you,
While upon the field we're watching,
With the enemy in view;
Comrades brave are round me lying,
Fill'd with thoughts of home and God,
For well they know that on the morrow
Some will sleep beneath the sod.

Sleeping for the Flag.

Song and chorus, by Henry C. Work; price 25 cents. Touching and tender, of deep interest to those whose brothers are resting on the battle field.



When our boys come home in triumph, brother,
With the laurels they shall gain;
When we go to give them welcome, brother,
We shall look for you in vain.
We shall wait for your returning, brother,
Though we know it cannot be;
For your comrades left you sleeping, brother,
Underneath a southern tree.

O, come you from the battle field?

A dialogue duet, for soprano and tenor, by Geo. F. Root; price 25 cents. This is a scene between a soldier who, during his three years' absence, has changed from a boy to a man, and his old mother who does not at first recognize him. This is found interesting and effective either in concert or parlor.

"O come you from the battle-field, and soldier can you tell
About the gallant Twentieth, and who are safe and well?
Oh, soldier! say my son is safe, for he is all my care,
And you shall have a mother's thanks, a widow'd mother's prayer.

The Old Brown Cot.

Song and chorus, by T. H. Tanner; price 25 cents. A beautiful poetic and musical description of many a "dear old home." These words are set by some other person. Should you write for this, specify Tanner's copy.

It stood beside the running brook,
Whose waters turnd'd the noisy mill
And close beneath the tall old oak,
That nodded on the sloping hill.
The woodbine creeping o'er the walls;
The sunshine on the grassy plot;
How beautiful were they to me.
When home was in that old brown cot.

Daisy Deane.

Song and chorus, by J. R. Murray; price 25 cents. Fresh and beautiful as the "meadow and the flowers," that our young soldier so pleasantly describes—a very sweet though simple melody.

'Twas down in the meadows, the violets were blowing,
And the spring-time grass was fresh and green;
And the birds by the brooklets their sweet songs were singing
When I first met my darling Daisy Deane.

Within the sound of the Enemy's Guns.

A remembrance of Gettysburg. Music by Geo. F. Root; price 50 cents. For a base voice, with *obligato* accompaniments, about as difficult as the "Ivy Green," and in something of the same style.

Within the sound of the enemy's guns,
Within their sound are we;
A gallant band of patriot sons,
Fighting the battles of Liberty.